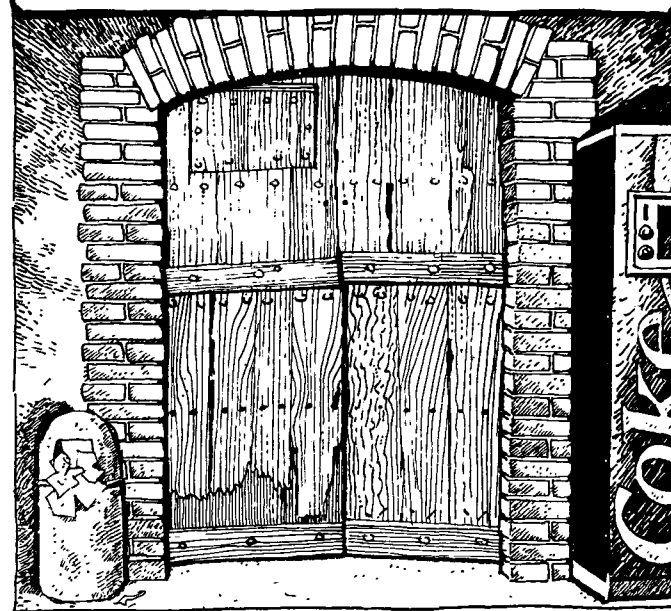
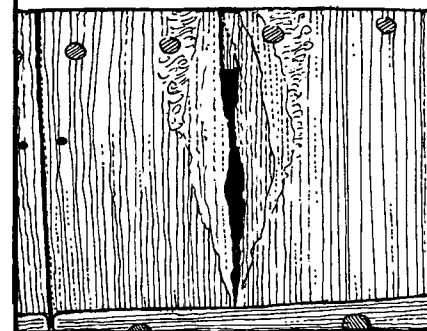




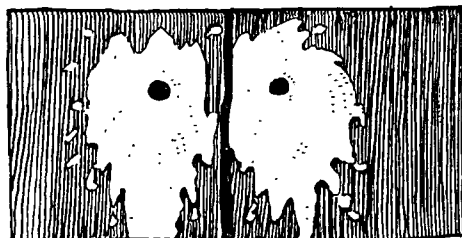
THROUGH AN ELABORATE PROCESS OF CROSSING THRESHOLDS, INTO AND THROUGH THE MUSEUM CORRIDORS, THE VISITOR, STILL INNOCENT, GRADUALLY APPROACHES A LARGE **SPANISH DOOR** SET INSIDE A SMALL CHAMBER, ADJACENT TO THE LARGER ROOM OF THE **DUCHAMP COLLECTION!**



THE VISITOR IS FIRST DIRECTED TO A **LONG SLIT** IN THE WEATHERED WOOD!



...BUT UPON **LOOKING** THROUGH THE SLIT, **NOTHING IS REVEALED!** THE SLIT IS EMPTY, **PITCH BLACK!** SEARCHING FOR A **REAL** OPENING, THE VISITOR NEXT LOCATES TWO PEEPHOLES TO THE LEFT OF THE SLIT---



A DARK, GREASY SMEAR LEFT BY COUNTLESS PEEPING FACES, THE GREASE OF PAST SPECTATORSHIP, IS INGRAINED ABOVE THE PEEPHOLES, A **MEMORY TRACE**



---HUM--- ON FIRST INSPECTION, IT APPEARS TO BE A NAKED **FEMALE TORSO---** HER LEGS ARE SPREAD AKIMBO DISPLAYING THE CENTRAL EYE-POPPER OF A **SHAVED VAGINA!**

THE FEMALE TORSO IS HOLDING A SMALL FUEL LAMP IN HER LEFT HAND, AND A CHEAP **IMITATION** WATERFALL FLOWS WITH FAKE GLITTER ON THE HORIZON.

IS THIS A **SEAMY** SEX CRIME? A CRUDE AND KITSCHY DEPICTION



---OF THE RAPE AND RAVISHMENT



OF A YOUNG WOMAN? ---YET, **SOMETHING**



IS AMISS AT THE VERY HEART OF THE **SPECTACLE!**

AND AT THE HEART OF
ÉTANTS DONNÉS IS A VAGINA.

OR, AT LEAST, A SLIT INTO
THE TORSO OF A SPLAYED BODY.

BUT LIKE THE CRACK IN THE DOOR,
THAT PROMISED SUCH EASY ACCESS
ONLY TO REVEAL NOTHING AT ALL---



---THIS VAGINA, OR VAGINA ICON,
OPENS UP A SPACE WHERE ALL FIRST
GLANCES SLIP.

AT THIS POINT, IT BECOMES EVIDENT
THAT NOT ONLY PHYSICAL THRESHOLDS *MUST*
BE CROSSED IN APPROACHING THE WORK,
BUT THRESHOLDS OF *COGNITION* AS WELL.



THE LITTLE FUEL-BURNING LAMP HELD
BY THE FIGURE SERVES TO MOCK PARADIGMS
OF LIGHT/DARK, MAN/WOMAN,
PRESENCE/ABSENCE---

---FURTHER IMPLYING THAT FOLLOWING A PATH BATHED IN
CARTESIAN LIGHT WILL NOT SERVE SO WELL FOR AN
INTERPRETATION OF ÉTANTS DONNÉS



FIRST, THE VAGINA FACSIMILE
IS UNCANNILY *OFF-KILTER*.

SECOND, EVEN IF IT IS A VAGINA,
JUST A LITTLE OFF ITS SPOT,
THE *SHAPE* IS INCORRECT.



SO, MAYBE IT IS AN ANUS,
MAYBE AN ANUS WITH A TEAR, A SPLIT?
MAYBE THIS IS A REPRESENTATION
OF MALE RAVISHMENT?

BUT THE TORSO HAS BREASTS
AND APPEARS TO BE LYING ON ITS BACK---
IT CAN'T BE AN ANUS.



ARE THESE, THEN, THE DISTORTED
GENITALS OF A FEMALE MONSTER?



---OR, PREGNANT AS IT IS WITH
PLENTIFUL REFERENCES TO ART HISTORICAL
TROPES AND CLICHÉS, IS ÉTANTS DONNÉS
A DUCHAMPIAN MISTERY PLAY FOR THE *GRIN*
WITHOUT A CAT...

SO...WHAT IS
VULVAMORPHIA?!

IT IS *NOT* ABOUT VOYEURISM,
NOR IS IT SPECIFICALLY ABOUT
FEMALE GENITALIA. **VULVAMORPHIA**

IS NOT ABOUT AN ART PRACTICE
OR PHILOSOPHY OF "IN YA FACE"
FEMALE GENITALS FUNCTIONING
AS SOME KIND OF *INFANTILE*
FEMINIST STATEMENT!

YOU MEAN---
VULVAMORPHIA TAKES PLACE
SOMEWHERE ELSE?

---DEMETER, GRIEF STRICKEN WHEN HER
DAUGHTER PERSEPHONE WAS ABDUCTED
TO THE *UNDERWORLD*, SEARCHED THE
EARTH DRESSED AS A MORTAL WOMAN.

THE TALE OF DEMETER,
GODDESS OF THE HARVEST,
COMES TO MIND---



ONE DAY, SHE RESTED
AT ELEUSIS---



BAUBO, A FEMALE DEMON, OFFERED HER
A DRINK OF BARLEY WATER AND MINT---



---DEMETER REFUSES---



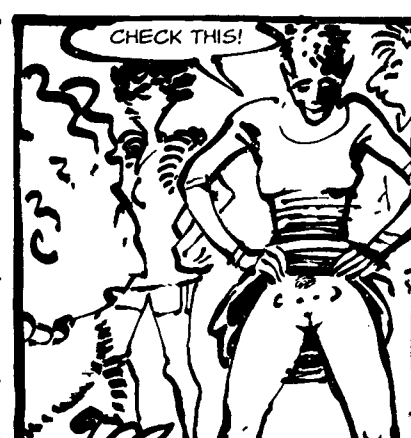
C'MON...TRY IT!



COOL...



---BLAH, BLAH...



CHECK THIS!

BAUBO LIFTS HER SKIRT TO REVEAL HER PUDENDA ON WHICH IS DRAWN A BOY'S FACE. USING HER HANDS, BAUBO MAKES THE FACE GRIMACE, PROVOKING LAUGHTER FROM DEMETER!



---AND THUS ENDING HER MOURNING.

A TALE OF THE VULVA, MORPHED.

MANIFESTA: THE CONJUNCTION OF THE ABYSS WITH THE OCTOPUS SHALL YIELD THE GAY SCIENCE OF VULVAMORPHIA!!!

"IT GENERALLY AVOIDS BAIT BUT IF IT IS CAUGHT IT GETS RID OF IT, THANKS TO ITS ENERGY AND FLEXIBILITY."
(PLUTARCH - DE SOLI.)

(VULVA = WRAPPER; MORPHIA = FORM.)

WE KNOW ENOUGH ABOUT THE ABYSS ---
--- BUT WHAT ABOUT THE OCTOPUS?

THE OCTOPUS POSSESSES AN INFALLIBLE WEAPON TO DECEIVE ITS ENEMY AND FOOL ITS VICTIM, NAMELY *INK*, A DARK, VISCOUS, LIQUID CLOUD.



"IT UNFOLDS ITS INTERNAL ORGANS AND TURNS THEM INSIDE OUT, DIVESTING ITSELF OF ITS BODY AS IF IT WERE A SHIRT."
(AELIAN - OPIAN)

VULVAMORPHIA IS AN ASSEMBLY OF INKY FLUIDS.

VULVA YES, OH YES!

BUT IT'S THE MORPHIA THAT PUSHES THE ISSUE OUT!

WHERE BORDERS ARE CROSSED, OBJECTS MERGE.
VOICES AND IDENTITIES ARE NOT ENTIRELY RECOGNIZABLE.
IT IS IN THIS SEA OF *WHAT-IS-IT?-NESS*, THAT IS THE
REALM OF THE VULVAMORPH.

THE ZONE OF FUSION AND CONFUSION OF "*WHAT-IS-IT?-NESS*,"
THE VERTIGO AND NAUSEA THAT IS THE TERROR OF BEING CONFRONTED
WITH BOUNDARIES THAT HAVE SLIPPED, DEFINITIONS THAT REFER TO
NO-THING, THE *NO-THING*. IF IT IS NEITHER BIRD NOR FISH, THEN
IT MUST BE AN ABOMINATION, *A NIGHTMARE*.

SUCH ABOMINATIONS ARE ALWAYS PERCEIVED AS OBSCENE,
GROTESQUE AND ABERRANT EXPRESSIONS OF A PURE, PRISTINE
ORIGIN. *BATAILLE* ECHOES *METZSCHE* WHEN HE CONSTRUES THE
PLEASURE OF EROTICISM AS TRAGIC, "OTHER(S) IN SEXUALITY
CEASELESSLY OFFER A POSSIBILITY OF CONTINUITY, (WHILST)
OTHER(S) CEASELESSLY MENACE AND PROPOSE A TEAR
IN THE SEAMLESS GOWN OF INDIVIDUAL DISCONTINUITY".



BATAILLE'S CONCEPTION OF NUDITY POSITS GENITAL EXPOSURE
AS THE CRITICAL *BREACH* WITHIN THE SURFACE OF CLOSURE, A
BREACH WHICH FACILITATES AN EXPOSURE TO EXTERIORITY

THIS BREACH, ASSOCIATED WITH WOUNDING,
SPLITTING AND CRACKING IS FULLY EXPOSED,
"DIRTY," NUDITY.

NUDITY IS A METAPHOR FOR A "TEAR IN THE SEAMLESS GOWN,"
WHERE NUDITY IS AN EXCESS OF INTERIORITY WHICH ALREADY INDICATES
THE APPROACH OF ALTERITY, AS WELL AS AN APPROACH TO ALTERITY.

STARK NUDITY DOES NOT PLACE *LIFE* IN QUESTION,
BUT ONLY *LIFE*'S APPARENT PURITY, IT'S DOMESTICITY,
IT'S CLEANLINESS: IT DOES NOT KILL, BUT IT *SOILS*.

A VULVAMORPH *SOILS*
AND MAKES *MURKY* THE
CLEAR WATER.

A VULVAMORPH SOUNDS OUT A POLYPHONOUS CHORUS
OF LITTLE THINGS, THE SAD, LOST, DISCARDED, FORGOTTEN,
DENIED, REPRESSED, DISAVOWED AND FORECLOSED SUBJECTS,
OBJECTS AND *THINGNESSES* OF THE WORLD.

THE THINGS GIVEN!

aren Bermann

Architecture at Iowa State University in Ames, Iowa.
Architecture à la Iowa State University, Ames, Iowa.

ureen Connor

who lives in New York City and works internationally.
elle vit à New York City et a travaillé internationalement.

Durham Crout

doctoral candidate in Architecture, theory, and criticism at the University
of California, Berkeley, where she is a member of the Architecture Department of the University of

Sheila Davies

producer of the drama and film series and plays in San Francisco.
écrit des nouvelles et des pièces de théâtre, elle produit des pièces radiophoniques.
Elle vit à San Francisco.

Toni Dove

is a performance artist who works with electronic media. She recently
collaborated with the Banff Center for the Arts
in Canada.
est une artiste de performance qui travaille avec les médias électroniques. Elle vient de
terminer une résidence au Banff Center for the Arts au Canada.

Terri Kapsalis

writer, performer, and dancer in Chicago. She is a graduate
of the Performance Studies program at Northwestern University.
est écrivain, artiste de performance et danseuse à Chicago. Elle a
achevé son doctorat en études de performance à l'université de Chicago.

Alexandra L.M. Keller

is a doctoral candidate in Architecture at the University of
California, Berkeley, where she is a member of the Architecture Department.

Liz Kotz

works on film, video, and photography as a graduate student in comparative litera-
ture at Columbia University. She is currently working on her dissertation.
donne des conférences et des ateliers de photographie. Elle termine son doctorat en littérature
comparative à l'université de Columbia.

herine Lambert

has an architectural practice in San Francisco.
a un bureau d'architecture à San Francisco.

Alphonso Lingis

is a professor of philosophy at the University of
California, Berkeley, where he is a member of the Philosophy Department.

Albert Liu

is a doctoral candidate in Architecture at the Center of The Johns Hopkins University in
Baltimore.
prépare son doctorat en architecture au Center de The Johns Hopkins University
à Baltimore.

Kathy O'Dell

is assistant professor of Architecture and theory at the University of Maryland
Baltimore.
est professeur adjoint d'architecture et de théorie à l'université de Maryland
à Baltimore.

Value Ophelia

Valery Manenti, a doctoral candidate in cinema studies at New York University.
est Valéry Manenti, une candidate au doctorat à New York University, dans le département
d'études du cinéma.